



## FROM THE CEO

Dear ASO supporters, music lovers, people who took piano when young and have always wished they still played, former high school band or ASYO members, and anyone who is out for a night of fun and relaxation,

I am so pleased to welcome you here today to hear your Arkansas Symphony Orchestra perform. This is an exciting season for ASO. I could spend this entire page talking about each of our goals for the year: looking for a new Music Director, growing our music education programs and amateur community orchestra, developing our organization's Diversity Equity and Inclusion statement, and last, but certainly not least, raising the \$2,100,000 needed to unlock the Windgate Foundation Challenge match so we can break ground on the new ASO Stella Boyle Smith Music Center for generations of Arkansans to use.

Rather than detail the steps we are taking to achieve those goals, I want to take this space to talk about what makes these goals important right now.

ASO aspires to make the world a better place through music. We want to serve more Arkansans, be more relevant to more people, and be an inclusive and welcoming organization. Our purpose is to make the world a better place through music, and we do this steeped in our values: connectivity, continual learning, artistry, courage and agility. Years ago, ASO leaders concluded that we could not achieve our aspirations and truly serve Arkansas in our current headquarters. We rent space in the Diocese home in the Heights that is over 100 years old. Arkansans ages 4-104 used this space until walking up the stairs became impossible. Students take lessons in the storage room and in offices. Our physical headquarters do not support our purpose, aspirations, and music making.

On the cover of the program book this year, you see a rendering of what the ASO Stella Boyle Smith Music Center will look like. It will be located between Heifer International and the Clinton Presidential Library. ASO has an amazing opportunity to build a 20,000 square foot community music center for Arkansans ages 4 to 104 to make and enjoy music together. With this center, ASO will be more relevant to more people, be accessible to the students from the 33 communities across our state that participate in youth ensembles, have a Broadcast Studio to share concerts and music education programs throughout the state, and have more financial stability. We still have \$2.1 Million to raise to unlock the Windgate Foundation challenge grant and make the center a reality for our city and state. If you are interested in learning more about how you can help at this critical stage and/or sharing ideas for how to use the music center, please call or email me at [CLittlejohn@ArkansasSymphony.org](mailto:CLittlejohn@ArkansasSymphony.org) or 501-666-1761 x115.

Thank you for your participation. I hope you enjoy yourself and come back again and again.

Sincerely,

Christina Littlejohn, CHIEF EXECUTIVE OFFICER  
ARKANSAS SYMPHONY ORCHESTRA



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MASTERWORKS Series



## FROM THE ARTISTIC DIRECTOR

To All,

Welcome to the '22-'23 season! I want to thank you for being at our performance, whether this is the first time hearing your Arkansas Symphony Orchestra, or if you are a seasoned symphony concertgoer. Congratulations on getting out to hear this incredible musical organization perform.

Each concert this season will be a unique musical experience. With guest artists from Zuill Bailey to Heather Headley, we will show the true diversity and richness of the symphonic repertoire. We will partner with new friends and old to bring joy to you and your family and friends at Halloween and during the holiday season. We have never been more focused on making the ASO a welcoming and inclusive place to let the power of music lift your spirit. Be sure to check out all of our offerings on the Masterworks, Pops, River Rhapsodies series, and even free neighborhood concerts and other pop-up events. The artistry of this orchestra will shine at each concert, with relevant and exciting musical selections chosen in every style.

Meanwhile, the work of our top-flight music educators continues apace. The leadership of this organization have long hoped to find a physical space that could contain our wide breadth of education programs: three youth orchestras, an adult community orchestra, beginner group classes, hundreds of weekly private lessons, advanced masterclasses with guest artists, student recitals, recording projects, lectures, and more. We are thrilled to be on the cusp of beginning construction of the ASO Stella Boyle Smith Music Center, which will house these activities in a modern, inspiring, safe, and inviting new facility. And as it always has been, cost is never a barrier for students to access these programs—through generous scholarship support made possible by patrons like you.

Thank you again for being part of our journey. I hope to see you many times this year!

Sincerely,

Geoffrey Robson, ARTISTIC DIRECTOR  
ARKANSAS SYMPHONY ORCHESTRA

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# PROGRAM

Saturday, October 1, 2022 • 7:30 PM    Sunday, October 2, 2022 • 3 PM  
Robinson Performance Hall    Little Rock, Arkansas



STELLA BOYLE SMITH MASTERWORKS SERIES

## *Mozart and More*

Vladimir Kulenovic, *conductor*

Blake Pouliot, *violin*

- |                                 |   |     |
|---------------------------------|---|-----|
| MOZART, W.A.<br>(1756-1791)     | Overture to <i>Le Nozze di Figaro</i><br>( <i>The Marriage of Figaro</i> ), K. 492  | 4'  |
| BOULOGNE, Joseph<br>(1739-1799) | Violin Concerto in A Major, Op. 5, No. 2<br>I. Allegro moderato<br>II. Largo<br>III. Rondeau<br><i>Blake Pouliot, violin</i>  | 19' |
| <b>I N T E R M I S S I O N</b>  |   |     |
| BRUCH, Max<br>(1838-1920)       | Scottish Fantasy for Violin<br>and Orchestra, Op. 46<br>I. Introduction: Grave – Adagio cantabile<br>II. Allegro<br>III. Andante sostenuto<br>IV. Finale: Allegro guerriero<br><i>Blake Pouliot, violin</i> | 33' |
| HINDEMITH, Paul<br>(1895-1963)  | Symphonic Metamorphosis on<br>Themes by C.M. von Weber<br>I. Allegro<br>II. Turandot: Scherzo<br>III. Andantino<br>IV. March  | 21' |

**PLEASE SILENCE ALL ELECTRONIC DEVICES. THANK YOU.**

*Use of cameras and recording equipment is not permitted in the concert hall.*

The Arkansas Symphony Orchestra is supported in part by a grant from the Arkansas Arts Council, an agency of the Department of Arkansas Heritage.



# ORCHESTRA

## *Mozart and More with Blake Pouliot*

VLADIMIR KULENOVIC, Conductor, *Pamela Diane Stephens Conductor's Chair*

BLAKE POULIOT, Violin

### VIOLIN

Kiril Laskarov

*Concertmaster*

*Dora Paley Ronnel*

*Concertmaster's Chair*

Andrew Irvin

*Concertmaster*

Katherine Williamson

*Assistant Concertmaster*

\*† Meredith Maddox Hicks

*Principal Second Violin*

*Eric M. Hayward*

*Memorial Chair*

Edward Barnes

Nelio Zamorano

‡ Linnaea Brophy

Andrew Chu

† Charlotte Crosmer

Leanne Day-Simpson

‡ Trisha McGovern Freeney

Linda Hsu

Kristen Kunkel

Sandra McDonald

Tom McDonald

Noel Medford

Juan Mario Moreno

Geronimo Oyenard

Magdalena Ryszkowski

Dan Santelices

Algimantas Staskevicius

Leigh Wing

### VIOLA

‡ Katherine Reynolds

*Principal*

*Dr. Howard & Celia*

*Barnhard Chair*

Joe Joynr

Tatiana Kotcherguina

† Timothy MacDuff

Julian Pranata

Beth Robison

Borys Smolaga

Amanda Wilton

### CELLO

David Gerstein

*Principal*

*Linda Garner Riggs Chair*

† Chava Appiah

Casey Buck

Stephen Feldman

Joanna Klett

Rafael León

Kristin Smith

‡ Jacob Wunsch

### BASS

Justin Cheesman

*Principal*

Ian Collins

Patrick McKerlie

Sara Neilson

Russell Thompson

Brian Wolverton

### FLUTE

Carolyn Brown

*Principal*

Brianne Little

Gabriel Vega

### PICCOLO

Gabriel Vega

### OBOE

Leanna Renfro

*Principal*

*Rachel Fuller*

*Memorial Chair*

Lorraine Duso Kitts

Beth Wheeler

### ENGLISH HORN

Beth Wheeler

*Principal*

### CLARINET

Karla Fournier

Jasper Hensley

### BASS CLARINET

Lyle Wong

### BASSOON

Susan Bell León

*Principal*

Tom Dempster

### CONTRABASSOON

Jake Fowler

### HORN

David Renfro

*Principal*

Robin Dauer

Brent Shires

Tyler Bjerke

Evan Mino

### TRUMPET

Ross Ahlhorn

*Principal*

Carl Mason

*George Worthen*

*Memorial Chair*

### TROMBONE

Michael Underwood

*Principal*

*William "Bill" Vickery, Jr.*

*Memorial Chair*

Bruce Faske

David Carter

### TUBA

Ed Owen

*Principal*

*Greer & Barnett Grace*

*Chair in memory*

*of Gov. Frank White*

### TIMPANI

Rick Dimond

*Principal*

*Arkansas Symphony*

*Orchestra Guild Chair*

### PERCUSSION

Madison Shake

*Principal*

Erick Saoud

Justin Bunting

Ryan Lewis

Brady Spitz

### HARP

Alisa Coffey

*Principal*



## ARTISTS



### **GEOFFREY ROBSON, Artistic Director**

Geoffrey Robson has emerged as a force of artistic leadership throughout the U.S. and the state of Arkansas. In 2017, he was awarded the Respighi Prize in Conducting by the Chamber Orchestra of New York. He currently serves as Artistic Director and is the principal conductor of the Arkansas Symphony Orchestra.

His dynamic leadership of the ASO during the COVID-19 pandemic resulted in state-wide and national visibility for the organization. By overseeing an aggressive shift to virtual offerings of performances and educational content, Robson helped ensure the ASO's continued success and full employment of all musicians and staff.

The orchestra's online *Bedtime with Bach* series received nationwide acclaim and was featured by the *Washington Post* and the *Kelly Clarkson Show*. During his tenure in Arkansas, he has conducted critically acclaimed and sold-out masterworks, pops, chamber, and educational concerts throughout the state.

He frequently collaborates with organizations in the community, such as Ballet Arkansas, Arkansas Children's Theater, Opera in the Rock, the Chamber Music Society of Little Rock, and many local choral groups. He served on the faculty of Hendrix College from 2018-2021. In 2013-2014 he served as Visiting Assistant Professor of Music at the University of Central Arkansas and conducted the Conway Symphony Orchestra.

Robson serves as Artistic Director of the Faulkner Chamber Music Festival, a summer concert series and 10-day intensive chamber music camp that provides a unique immersive experience to music students in central Arkansas in the art of playing chamber music.

He has worked with renowned artists such as Gil Shaham, Midori, Rachel Barton Pine, Vadym Kholodenko, Alexander Markov, Mandy Gonzalez, Calvin Lee, and the Beach Boys. He regularly brings emerging world-class talent to Little Rock to entertain audiences and educate and inspire young musicians.

A champion of new music, he collaborates with and explores the music of renowned living composers. In 2016, he conducted the premiere of James Stephenson's *Concerto for Hope* with celebrated trumpeter Ryan Anthony and the San Juan (Colorado) Symphony. Recently, he conducted the premiere of *Into the Beautiful North*, by Joe Brent, performed by the trio 9 Horses. He has promoted works by composers with Arkansas connections, such as Jeremy Crosmer and Karen Griebling.

Robson is also an orchestral arranger, and his works have been featured in the Arkansas Symphony Orchestra's pops series concerts on numerous occasions. Additionally, he writes string arrangements for recording artists to assist them in achieving their musical goals in the studio. He also writes and produces *At the Symphony*, a concert preview radio series on KLRE Classical 90.5 in Little Rock.

As a violinist, he frequently performs on the Arkansas Symphony Orchestra's popular *River Rhapsodies* chamber music series, often sharing the stage with principal

*continued next page*

orchestra members. While in graduate school, he served as concertmaster of the Connecticut Virtuosi Chamber Orchestra and assistant concertmaster of the Waterbury Symphony. Recognized for his skill and versatility as a violinist and fiddle player, he is increasingly sought after as a studio musician.

Robson studied orchestral conducting at the Mannes College of Music in New York City under the tutelage of David Hayes and holds violin performance degrees from Yale University and the Michigan State University Honors College. Primary violin teachers include Erick Friedman, Dmitri Berlinsky, and I-fu Wang.

He studied conducting at Yale University with Lawrence Leighton Smith, Edward Cumming, and Shinik Hahm. Other notable teachers include Leon Gregorian, John Farrer, Neil Thomson, and Larry Rachleff.



### **VLADIMIR KULENOVIC, Conductor**

Recognized as “a conductor with uncommon talent” and honored as “Chicagoan of the Year in Classical Music” by the *Chicago Tribune*, Vladimir Kulenovic has emerged as one of the finest conductors of his generation. Winner of the Sir Georg Solti Foundation’s highest conducting award, “Solti Conducting Fellow,” Mr. Kulenovic continues to attract attention from prominent orchestras around the world.

Engagements in the U.S. include the symphony orchestras of Chicago, San Francisco, Houston, Indianapolis, Utah, Jacksonville, Omaha, Alabama, Illinois, Columbus, Grand Rapids, the Florida Orchestra, the Louisville Orchestra, and the philharmonic orchestras of Naples and Oklahoma City. Festival appearances include Aspen; Cabrillo, CA and Round Top, TX.

Internationally, Mr. Kulenovic has conducted the National Arts Centre Orchestra/Ottawa, Beethoven-Orchester/Bonn, Kammerorchester Heilbronn, Leipziger Symphonieorchester, Württembergische Philharmonie, Basque National Orchestra of Spain, Orquesta Sinfónica de España, Orquesta Sinfónica Camera Musicae/Barcelona, Orquesta Classica de Santa Cecilia/Madrid, Taipei Symphony, and the Slovenian RTV Symphony. Philharmonic orchestras include Malaysia, Minas Gerais/Brazil, Jalisco, Romania, Belgrade, Zagreb, Macedonia and the Macedonia National Opera, as well as the renowned festivals of Kuhmo, Salzburg, and Verbier.

Vladimir Kulenovic has held permanent positions as Music Director of the Lake Forest Symphony (greater Chicago area), where his leadership achieved unprecedented growth. This was reflected in the increased level of artistic excellence, new concert formats, budget expansion, increased audience participation, and critical acclaim that included “Orchestra of the Year” and “Conductor of the Year” awards by the Illinois Arts Council. Under the leadership of Mr. Kulenovic, the LFS made their first commercial CD recordings and received a GRAMMY nomination in 2018. As Associate Conductor of the Utah Symphony and Utah Opera, he conducted over 500 performances, including Masterworks, Pops, Family, Holiday, Education, operatic, and Deer Valley Festival summer performances. Other previous positions include Resident Conductor of the Belgrade Philharmonic and Principal Conductor of the Kyoto International Summer Festival in Japan.



Mr. Kulenovic's discography includes *Liquid Melancholy* (Cedille Records/2018), *Sisters in Song* (Cedille Records/2019), *Dreams of a Sleeping World* (Törö Records/2019), and the Beethoven and Bruch Violin Concertos with violinist Stefan Milenkovich and the Slovenia RTV Symphony, released in 2020.

In 2013, Mr. Kulenovic was one of six young conductors chosen by the League of American Orchestras for the Bruno Walter National Conducting Preview. Other prizes and awards include the Mendelssohn-Bartholdy Fellowship at the Leipzig Gewandhaus Orchester (where he assisted the late Kurt Masur), Solti Foundation Career Assistance Grants (from 2011-2014), the Bruno Walter Memorial Award and Charles Schiff Award for Excellence (Juilliard, 2011), and the Second Grand Prix at the Rubinstein International Piano Competition in Paris.

Vladimir Kulenovic holds graduate degrees in conducting from The Juilliard School, where he studied with James DePriest, and the Peabody Institute of Johns Hopkins University, where he studied with Gustav Meier.

[www.vladimirkulenovic.com](http://www.vladimirkulenovic.com)



### **BLAKE POULIOT, Violin**

Described as “immaculate, at once refined and impassioned,” (*ArtsAtlanta*) violinist Blake Pouliot (pool-YACHT) has anchored himself among the ranks of classical phenoms. A tenacious young artist with a passion that enraptures his audience in every performance, Pouliot has established himself as “one of those special talents that comes along once in a lifetime” (*Toronto Star*).

Pouliot embarks on a fulfilling 2021/22 season that includes debuts with the Boise Philharmonic, Omaha Symphony, Plano Symphony, Sarasota Orchestra and Winnipeg Symphony; return engagements with the symphony orchestras of Vancouver, Naples, Nova Scotia, and Tallahassee; recitals in Sarasota, Miami, and his Philadelphia debut; and touring the works of Beethoven as returning Artist-in-Residence with NPR's *Performance Today* throughout Europe.

In the 2020/21 season, Pouliot was the Artist-in-Residence at Orchestre Métropolitain, deepening his relationship with the orchestra's music director, Yannick Nézet-Séguin, across a series of concerts and recorded projects. He was also seen in performance with the Orchestre symphonique de Quebec, Reno Chamber Orchestra, and Buffalo Philharmonic Orchestra. He curated and led chamber music programs presented by the Tallahassee Symphony Orchestra and Artis-Naples and made his return to La Jolla Music Society SummerFest. A prolific recitalist and chamber musician who has performed in Chicago, Los Angeles, Montreal, Rockport, and Toronto, Pouliot was joined by pianist Hsing-I Huang at McGill University, University of Toronto, and the new RISE series in Miami.

Pouliot's debut album, released on Analekta Records in 2019, features the works of Ravel and Debussy, and earned a five-star rating from *BBC Music Magazine* as well as a 2019 Juno Award nomination for Best Classical Album. Adding to his accolades that year, Pouliot won both the Career Development Award from the Women's Club of Toronto and the Virginia Parker Prize Career Grant from the Canada Arts Council.

*continued next page*

*ARTISTS continued*

He has been featured twice on Rob Kapilow's *What Makes it Great?* series and was NPR's *Performance Today* Artist-in-Residence for the 2017-18 season in Minnesota and the 2018-19 season in Hawaii. In 2016, he was awarded the Grand Prize at the Orchestre symphonique de Montréal Manulife Competition.

Since his orchestral debut at age 11, Pouliot has performed with the orchestras of Aspen, Atlanta, Detroit, Dallas, Madison, Montreal, Toronto, San Francisco, and Seattle, among many. Internationally, he has performed as soloist with the Sofia Philharmonic in Bulgaria, Orchestras of the Americas on its South American tour, and was the featured soloist for the first ever joint tour of the European Union Youth Orchestra and National Youth Orchestra of Canada. He has collaborated with many musical luminaries including conductors Sir Neville Marriner, David Afkham, Pablo Heras-Casado, David Danzmayr, JoAnn Falletta, Marcelo Lehninger, Nicholas McGegan, Alexander Prior, Vasily Petrenko, and Thomas Søndergård.

Pouliot studied violin in Canada with Marie Bérard and Erika Raum, and he completed his training as an associate of The Royal Conservatory of Music in Toronto. He graduated from the Colburn School Conservatory of Music, where he studied with Robert Lipsett, the Jascha Heifetz Distinguished Violin Chair.

Pouliot performs on the 1729 Guarneri del Gesù, on generous loan from the Canada Council for the Arts Musical Instrument Bank as First Laureate of both their 2018 and 2015 Competition.

[www.blakepouliot.com](http://www.blakepouliot.com)

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*Pouliot “surged onstage in rock star pants, presenting Brahms as a composer of great passion... compellingly—indeed, irresistibly—done.”*

DALLAS MORNING NEWS

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# MAKING MUSIC MATTERS

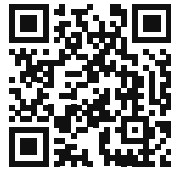
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With award winning programs, millions of dollars raised, and curricula for youth of all ages and demographics, the ASOG is at the forefront of the quest to provide music education and opportunity for the state of Arkansas.

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SYMPHONY  
HOMES  
APRIL 2023



## PROGRAM NOTES

### **Overture to The Marriage of Figaro, K. 492**

WOLFGANG AMADEUS MOZART

b. January 27, 1756; Salzburg, Austria; d. December 5, 1791/Vienna, Austria

The Marriage of Figaro is a play by the Frenchman Pierre Augustin Caron de Beaumarchais, a sequel to *The Barber of Seville*. Various love affairs and romantic deceptions are resolved by the final curtain, but not before Count Almaviva's servants, including Figaro the barber, have proven themselves as intelligent and as sympathetic—if not more so—as he (quite a revolutionary concept for the late eighteenth century!) Mozart's operatic version premiered with great success in Vienna in May, 1786. The overture is a compact miracle of wit and playfulness.

### **Violin Concerto in A Major, Op. 5 No. 2**

JOSEPH BOULOGNE, CHEVALIER DE SAINT-GEORGES

b. Basse Terre, Guadeloupe, December 25, 1745; Died Paris, France, June 10, 1799

Sometimes referred to as “The Black Mozart,” Saint-Georges was the son of George Boulogne, a wealthy plantation owner, and his African slave, Nanon. In 1753 the family moved to France, where Joseph received an education worthy of an aristocrat, at the Royal Academy of Arms. His early musical training is unclear, but after he arrived in France he probably studied composition with François-Joseph Gossec, one of the leading French composers of the day, and violin with either the illustrious Jean-Marie Leclair or Antonio Lolli. Due to his elegant manners, striking appearance (dark-skinned and more than six feet tall) and dazzling musicianship, he became a much sought-after figure in the aristocratic salons of Paris. He was also a skilled fencer.

In 1769 he joined Gossec's orchestra, the *Concert des Amateurs*, and was quickly promoted to concertmaster. Three years later he made his debut as a violin soloist, performing one of his own concertos. In 1781 he founded a new orchestra, the *Concert de la Loge Olympique*. It commissioned Joseph Haydn's ‘Paris’ symphonies (Nos. 82 to 87), and premiered them, under the direction of Saint-Georges. He spent the final decade of his colorful life travelling between France and England, and in participating in politics more than music.

He composed more than 200 works. The published pieces included symphonies, violin concertos, examples of the popular hybrid form, the *symphonie concertante*, operas and chamber works. The two violin concertos that make up Opus 5 were published in 1775, the same year in which Mozart composed his violin concertos. It isn't flashy or virtuosic in style, but it offers plenty of warmth and appealing melody, and it suits the violin perfectly. The slow, soulful second movement is especially appealing, while the tuneful finale is filled with graciousness and good humor.

## Scottish Fantasy, Op. 46 / MAX BRUCH

b. Cologne, Germany / January 6, 1838; d. Berlin, Germany / October 2, 1920

Concert and operatic music based on folk melodies became hugely popular in the mid-nineteenth century. Nationalism even inspired composers to set folk music from other lands. Bruch is a prime example. In addition to the Scottish Fantasy, he created works derived from Swedish, Irish, Russian and Welsh materials. “As a rule, a good folk tune is more valuable than 200 created works of art,” he wrote. “I would never have come to anything in this world if I had not, since my twentyfourth year, studied the folk music of all nations with seriousness, perseverance, and unending interest. There is nothing to compare with the feeling, power, originality and beauty of the folk song... This is the route one should now take—here is the salvation of our unmelodic times...”

He became acquainted with The Scots Musical Museum, an exhaustive collection of authentic traditional melodies. The first fruits of this encounter were his Twelve Scottish Folk Songs for voice and piano, followed by the Scottish Fantasy, which he composed in Berlin during the winter of 1879/1880. A friend later cited an additional influence, recalling that Bruch created it under the influence of the renowned Scottish author Sir Walter Scott’s stirring adventure novels, such as *Ivanhoe* and *Waverley*.

Bruch shaped it with the skills of a particular violin soloist in mind: Pablo de Sarasate, but it was another eminent soloist and colleague of Bruch’s who was destined to give the premiere. Joseph Joachim played the first performance, under Bruch’s direction, in Liverpool, England on February 22, 1881.

In addition to Bruch’s own, original themes, the fantasy makes use of traditional Scottish airs, some of which are known by several different names. First movement: *Auld Rob Morris*; second movement: *Hey, the Dusty Miller*; third movement: *I’m a’ doun for lack o’ Johnnie*; and fourth movement: *Scots wha hae*.

## Symphonic Metamorphosis of Themes by Carl Maria von Weber

PAUL HINDEMITH

b. Hanau, Germany / November 16, 1895; d. Frankfurt, Germany / December 28, 1963

In 1938, Hindemith and celebrated choreographer Léonide Massine collaborated on a successful ballet, *Nobilissima visione* (Noblest of Visions). They discussed a further project. Its score would be adapted from the little-known piano duets of German composer Carl Maria von Weber (1786-1826). Composer and choreographer parted company, however, after Massine told Hindemith that his treatment of the music was “too personal.” Not wishing to waste something on which he had lavished considerable thought and effort, Hindemith turned it into a concert work instead: *Symphonic Metamorphosis of Themes by Carl Maria von Weber*.

Beneath the work’s forbiddingly academic title lies music of great energy and color. Although Hindemith gave it a symphony-like four-movement form, its nature lies closer to the lighter, less demanding profile of a suite. Through an impressive display of virtuoso orchestration and an injection of abundant good humor, it “metamorphoses” the source material’s straightforward, almost naïve appeal into the robust, tradition-oriented musical language of the mid-twentieth century.

It is the sort of piece that Mozart, Beethoven and Schubert created as relaxation between their more serious efforts. Another tradition that it continues (one to which Bach, Tchaikovsky, Respighi and Stravinsky made important contributions) is that of paying tribute to admired colleagues by transcribing their music or using it as a point of departure. Much of its success springs from Weber and Hindemith's mutual wish to entertain their audiences.

The first movement is a hearty Allegro, based on a movement, marked "in Hungarian style," from Weber's Piano Duets, Op. 60 (1818). The following Scherzo represents the broadest, most imaginative metamorphosis in the suite. It takes as its point of departure a theme that Weber had used in 1809 in his incidental music for Turandot, Italian playwright Carlo Gozzi's exotic drama set in China (which Puccini set as an opera in the 1920s). Weber found the melody in French composer Jean-Jacques Rousseau's Dictionary of Music (1768), listed under authentic Chinese themes. Rousseau had in turn collected it from a priest who brought it back from China.

Next comes a gently melancholy Andantino, inspired by a Romanze in Weber's Six Easy Little Pieces for Piano Duet, Op. 3 (1809). The Weber piece on which Hindemith based the finale is a slow, dour funeral march in the Op. 60 duet collection. Hindemith metamorphoses it into a swaggering parade. The second theme appears quietly in the horn section, ornamented by woodwinds. It eventually sweeps the rather serious opening theme from its path, building in forcefulness and joy right up to the smashing conclusion.

PROGRAM NOTES BY DON ANDERSON © 2022

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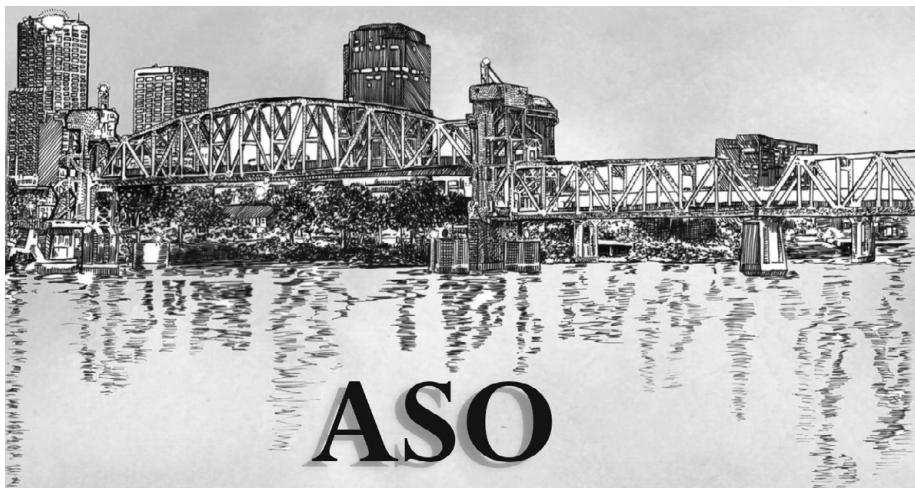


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# ASO Patrons' Club Lounge

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**The ASO Patrons' Club is located in the Barry Travis Lounge on the historic lobby level.**

**If your seat is on the Orchestra Level:** take the elevators to level 2, then take a right.

**If your seat is on the Grand Tier:** exit through the double doors at the top of the stairs and take a left, or take the elevators to level 2, then take a right.

*To learn more about donation levels and to give online, visit [arkansassymphony.org/support](http://arkansassymphony.org/support)*





## SPECIAL THANKS

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The Arkansas Symphony would like to thank the following donors who have made a lasting commitment to great symphonic music and music education in Arkansas through their gifts to the Arkansas Symphony Orchestra through their estates.

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Thank you for your support throughout the COVID-19 pandemic! Because of you, ASO is still here to serve Arkansas through the power of music!

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The Arkansas Symphony would like to thank the following donors who have made a lasting commitment to great symphonic music and music education in Arkansas through their gifts to the Arkansas Symphony Orchestra Foundation. The Arkansas Symphony Orchestra is now in its 57th season, and these gifts to the ASO Foundation help ensure future generations can enjoy the artistic excellence and education programs of the orchestra for the next 50 seasons and beyond.

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There are many ways to support the music and education programs you love—the ASO welcomes you to give in the way that is right for you!

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## **GIVE BY CHECK OR CREDIT CARD**

- Give online:  
ArkansasSymphony.org/Support
- Mail a check:  
P.O. Box 7328, Little Rock, AR 72217
- Give by phone:  
501-666-1761, ext. 112 or 129

## **SUSTAIN THE MUSIC AS A MONTHLY DONOR**

Your monthly gift of any size in support of the Arkansas Symphony Orchestra serves your community and shows your commitment to the sustainable future of the ASO.

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The ASO welcomes gifts in celebration of family, friends and occasions, or in memory of loved ones. Gifts may be made to celebrate or remember any occasion or person.

## **EMPLOYER MATCHING GIFTS**

Your gift can increase its impact with an employer match! Your employer's match not only makes a difference to the ASO, it may also increase your donor level and benefits.

## **GIFTS OF STOCK**

Your gift of stock is a simple process through your broker and supports the ASO while providing you tax benefits.

## **ENDOWMENT GIFTS**

Giving to the Endowment of the Arkansas Symphony Orchestra helps ensure ASO's long-term financial stability by helping fund annual operating costs, including musician salaries, administrative expenses, and education and outreach programs.

## **IRA CHARITABLE DISTRIBUTIONS**

If you are 72 or older, a contribution to the ASO from your IRA is considered a Qualified Charitable Distribution (QCD), and is a tax-efficient way to help satisfy your Required Minimum Distribution and support the music you love.

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Recommending grants through a Donor Advised Fund is a tax-efficient way to support the non-profit organizations you care about, including the ASO.

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Planned gifts can be an advantageous way to support the ASO's long-term financial stability and have a meaningful impact on future generations. Any gift may be made in honor of or in memory of a loved one, and extraordinary gifts may be recognized with naming opportunities.

## **VOLUNTEERING**

Your Arkansas Symphony Orchestra performs more than 60 concerts every year, reaching more than 165,000 Arkansans every year. Dedicated volunteers help make this possible, including members of the ASO Guilds, and we would love for you to join the volunteer team!

## **FOR MORE INFORMATION, VISIT**

**[ArkansasSymphony.org/  
support](https://ArkansasSymphony.org/support)**

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The Arkansas Symphony Orchestra is a registered 501(c)(3) nonprofit organization: Federal Tax ID# 71-6059542.

The ASO does not provide tax or legal advice. Please consult with your tax and financial advisors on the implications of your charitable gifts and the benefits you may be eligible to receive.

# Giving Highlight

## IRA Qualified Charitable Distributions

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**As you consider your charitable giving for the year, one way to support the Arkansas Symphony Orchestra is through your IRA.** If you are 72 or older, a contribution from your IRA to the ASO can help satisfy your Required Minimum Distribution (RMD) for the year, bring you tax benefits, and support the music you love!

Simply inform your financial advisors or IRA custodian that you would like to donate from your IRA. They will issue a check directly to the ASO. *ASO must receive this check by December 31 for it to count towards that calendar year's tax return.* You will need:

- Your donation amount
- Organization name:  
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- ASO's Federal Tax Identification Number: 71-6059542
- ASO's address: P.O. Box 7328,  
Little Rock, AR 72217

**Please notify the Development Team when you give from your IRA—we want to thank you for your gift!**

- **EMAIL:**  
Development@ArkansasSymphony.org
- **PHONE:**  
501-666-1761, ext. 129

**Thank you for considering giving to the Arkansas Symphony Orchestra through your IRA!**

- To count toward your yearly RMD, the funds must both transfer out of your IRA and be received by the ASO no later than December 31. Initiate the process earlier.
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# CRESO BUILDING

The Arkansas Symph



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# CRESCENDO: FOR THE FUTURE

Phony Capital Campaign



future ASO Stella Boyle Smith Music Center



[ArkansasSymphony.org/crescendo](http://ArkansasSymphony.org/crescendo)

# CRESO BUILDING

## The Arkansas Symp

The ASO would like to thank and recognize these leaders for their support in making the ASO Stella Boyle Smith Music Center a reality for our community.

\* \* \*

Thanks to the generosity of a \$1.5 million challenge grant from the **Windgate Foundation**, your gift will be matched \$0.50 for every dollar given.

To join in supporting the new ASO Stella Boyle Smith Music Center, please make a donation at [arkansassymphony.org/crescendo](http://arkansassymphony.org/crescendo) or for more information contact David Renfro at [drenfro@arkansassymphony.org](mailto:drenfro@arkansassymphony.org).

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# ENDO: FOR THE FUTURE

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The ASO would also like to thank the tireless efforts of the following volunteers whose research and countless hours of work over many years led to both the recommendations to embark on this project and for the location of the new music center:

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# PROGRAM

Saturday, October 22, 2022 • 7:30 PM    Sunday, October 23, 2022 • 3 PM  
Robinson Performance Hall    Little Rock, Arkansas

presented in partnership with

**A/MFA** Arkansas Museum  
of Fine Arts

## *Halloween Spooktacular*

Geoffrey Robson, *conductor*

Katie Campbell, *creative consultant*

GRIEG, Edvard    Suite No. 1 from *Peer Gynt*, Op. 46  
(1843-1907)    IV. In the Hall of the Mountain King

WILLIAMS, John    Suite from *Jaws*  
(b. 1932)    I. The Shark Theme

ELFMAN, Danny    *Beetlejuice* Suite  
(b. 1953)    *Arkansas Circus Arts*  
                              *Spooky Singers*

WILLIAMS, John    Suite from *Harry Potter and the Prisoner of Azkaban*  
(b. 1932)    V. Double Trouble  
                              *Spooky Singers*

SAINT-SAËNS, Camille    *Danse Macabre*, Op. 40  
(1835-1921)    *Parkview Dance and Theater Team*

GIACCHINO, Michael    *Spider-Man: Far from Home* Suite  
(b. 1968)

*continued next page*

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# *Halloween Spooktacular* continued

TEMPERTON, Rod     Thriller  
                              *(1949-2016) Tommy Mason, Jr., vocalist*  
arr. M. Smith     *Parkview Dance and Theater*

## I N T E R M I S S I O N

SHAIMAN, Marc     *The Addams Family: Theme and Finale*  
                              *(b. 1959) Costume Parade*

DWAJADI, Ramin     Suite from *Game of Thrones*  
                              *(b. 1974) Spooky Singers*  
arr. A. Johansson

KILAR, Wojciech     *Bram Stoker's Dracula: The Beginning*  
                              *(1932-2013) Lauren Hill, dancer, courtesy of Ballet Arkansas*  
                              *Spooky Singers*

BERNSTEIN, Elmer     *Ghostbusters: Main Title Theme*  
                              *(1922-2004) Arkansas Circus Arts*  
arr. P. Bernstein

HORNER, James     Suite from *Avatar*  
                              *(1953-2015) Spooky Singers*  
arr. V. Pesavento

**PLEASE SILENCE ALL ELECTRONIC DEVICES. THANK YOU.**

*Use of cameras and recording equipment is not permitted in the concert hall.*

The Arkansas Symphony Orchestra is supported in part by a grant from the Arkansas Arts Council, an agency of the Department of Arkansas Heritage, and the City of Little Rock.



# ORCHESTRA

## *Halloween Spooktacular*

GEOFFREY ROBSON, Artistic Director and Conductor,  
*Pamela Diane Stephens Conductor's Chair*

---

### **VIOLIN**

Andrew Irvin  
*Concertmaster*

*Dora Paley Ronnel*  
*Concertmaster's Chair*

Kiril Laskarov  
*Concertmaster*

Katherine Williamson  
*Assistant Concertmaster*

\*† Meredith Maddox Hicks  
*Principal Second Violin*

*Eric M. Hayward*  
*Memorial Chair*

Edward Barnes

‡ Linnaea Brophy  
Rachel Bundy

† Charlotte Crosmer  
Leanne Day-Simpson

‡ Trisha McGovern Freeney  
Sandra McDonald

Juan Mario Moreno

Jordan Musgrave  
Geronimo Oyenard

Matthew Pickart  
Magdalena Ryszkowski

Miho Sakon  
Dan Santelices

Algimantas Staskevicius  
Leigh Wing

### **VIOLA**

‡ Katherine Reynolds  
*Principal*

*Dr. Howard & Celia*  
*Barnhard Chair*

Tatiana Kotcherguina

† Timothy MacDuff  
Thomas McDonald

Beth Robison  
Amanda Wilton

### **CELLO**

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*Linda Garner Riggs Chair*

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Casey Buck  
Joanna Klett

Rafael León  
Alexander Seman

Kristin Smith  
‡ Jacob Wunsch

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Patrick McKerlie  
Sara Neilson

Russell Thompson

### **FLUTE**

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Brianne Little  
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### **PICCOLO**

Gabriel Vega

### **OBOE**

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Lorraine Duso Kitts  
Beth Wheeler

### **ENGLISH HORN**

Beth Wheeler  
*Principal*

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Karla Fournier  
Andrew DeBoer

### **BASS CLARINET**

Andrew DeBoer

### **BASSOON**

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Marissa Takaki  
Richard Bobo

### **CONTRABASSOON**

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Evan Mino

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Erick Saoud

Ryan Lewis

Dan Smithiger

**HARP**

Alisa Coffey

*Principal***PIANO**

Carl Anthony

*Principal***SYNTHESIZER**

Jeannie Cross

**GUITAR**

Matt Stone

**ELECTRIC BASS**

Bruce Johnston

**SPECIAL PERFORMERS**

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**BALLET ARKANSAS**

Lauren Hill

**EMCEE**

Adrienne Collins (Saturday)

Josh Price (Sunday)

**ARKANSAS CIRCUS ARTS**

Mary Biton

*Saturday & Sunday performer*Melanie Barton, *Sunday performer*Gelina Buslig, *Sunday performer*Camile Rule, *crew*Rebeka Poland, *crew*Shane Poland, *crew***SPOOKY SINGERS****Soprano**

Mercedes Anderson

Rosemarie Ochoa

Kimberly Qualls

Janette Robinson

**Alto**

Sarah Dailey

Brianna East

Cheryl Humphrey

Satia Spencer

**Tenor**

Tommy Mason, Jr.

John Willis

**Bass**

Ferris Allen

Luke Angelo

Darius Nelson

Tanner Oglesby

**PARKVIEW DANCE AND  
THEATER DEPARTMENT****CHOREOGRAPHY**

Megan Bettis

**COSTUME & MAKE-UP  
COORDINATORS**

Lily Burdette

Zaryah Smith

**PARKVIEW DANCERS**

Madisen Banks

Aalyza Bland

Rai Sanaa Bullock

Naomi Burdette

Keviyana Cooper

Brylee-Ann Davison

Tiffani Dooley

Haighlee Dorris

Brielle Flowers

Shunti Foster

Kourtlyn Lawson

Anderia Miles

Meyonna Norman

Anaysha Pennington

Jamiya Shipp

Janiya Stewart

Lyric Washington

Trinaya Young

**PRODUCTION PERSONNEL**

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**CREATIVE CONSULTANT**

Katie Campbell

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Gabe Bozeman

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## ARTISTS



### **KATIE CAMPBELL, Creative Consultant**

Katie Campbell is a director, performer, puppet artist, and teaching artist. She is originally from North Carolina but since 2007 has found an artistic home in Little Rock and now serves as the Director of Children's Theatre and Performing Arts at the Arkansas Museum of Fine Arts. Katie is a 2015 Jim Henson Foundation Family Grant recipient for her shadow puppet reimagining of *The Ugly Duckling* where she first collaborated with Geoff Robson as conductor of the ASO's Youth Orchestra. In 2017 she received the Puppeteers of America Jim Henson Award for Innovation and was a two-term board member of TYA/USA, a national membership organization that strengthens the artistic and cultural impact of theatre for young audiences. Over the past decade, she has directed productions with the Arkansas Shakespeare Theatre, Wayne State University in Detroit, PRF Productions in Pennsylvania, Shake on the Lake in upstate New York, and most recently with Beijing Zhengdian Tengfei in China. She has an MFA in directing Theatre for Young People from The University of North Carolina at Greensboro and a BA in Theatre from the University of North Carolina at Charlotte.

[www.arkmfa.org](http://www.arkmfa.org)



### **LAUREN HILL, 10th Season with Ballet Arkansas**

Lauren Hill began her training with Ballet Memphis then Ballet West. Career highlights include Ma Cong's Calling, Sugar Plum Fairy and Dew Drop Fairy in *The Nutcracker*, Odette in *Swan Lake*, Michael Fothergill's *The Great Gatsby* (Daisy), *Cinderella* (Cinderella), *Dracula* (Lucy), *Fire & Rain*, and *Chiaroscuro*, George Balanchine's *Glinka Pas de Trois*, *Valse Fantaisie*, *Donizetti Variations*, and *Who Cares?*, and Gerald Arpino's *Confetti* and *Birthday Variations*. Lauren has had the great privilege of dancing featured roles in many world premieres by contemporary choreographers including Maddy Falconer, Kiyon Gaines, Ashley Green, Mark Godden, Alice Klock and Florian Lochner, Steven McMahon, Melody Mennite, Mariana Oliveira, Jimmy Orante, Yoshito Sakuraba, and Greg Sample. For three years, she has been honored to perform original choreography for Tanarah Luxe Floral's Inspire Wedding Show. Lauren has danced as a guest artist at Aspen Santa Fe Ballet and Tupelo Ballet. She was born in Budapest, Hungary. She and her husband, Joe, are proud to call Little Rock home.

[www.balletarkansas.org](http://www.balletarkansas.org)

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## **TOMMY MASON, JR., Vocalist**

Tommy Mason, Jr. is a native of Conway, Arkansas. He began his musical pursuits at a young age and later received his Bachelor of Music Degree in Vocal Performance from the University of Central Arkansas. Mr. Mason is the music director for UCA Gospel Choir and the True Holiness Saints Center Church in Conway. He has shared the stage with award-winning gospel artists and worked with the Conway Symphony Orchestra and Arkansas Symphony

Orchestra. Tommy is a recurring musical contributor for “The Vine” on Arkansas’ CBS affiliate, KTHV11, where he presents a variety of music in the segments, affectionately known as “Tommy Tuesday.” A gifted musician and anointed vocalist, Tommy considers it a great privilege and honor to share his musical God-given talents with the world.

## **ARKANSAS CIRCUS ARTS**

Arkansas Circus Arts was founded in 2013 by Camille Rule with the goal of bringing Aerial and Circus education and entertainment to the state of Arkansas. Their training facility in Central Arkansas features recreational classes for youth (babies through teens) and adults, pre-professional youth training programs, and professional training for adult performers. ACA offers circus and specialty entertainment for weddings, elevated events, corporate functions and any occasion you can imagine. The company travels around the state of Arkansas and the region for performances for clients such as Tyson, Verizon, The Grizzlies, ToysRUs, The BOK Center and more. In March of 2022, Arkansas Circus Arts traveled to Dubai, United Arab Emirates with 5 performers to entertain at the 2020 World Expo Dubai representing the United States at the USA Pavilion. Owners Camille Rule and Rebeka Poland produce multiple in-house productions every year featuring professional performers from the company as well as youth and adult students. They look forward to growing the community of circus and aerial practitioners in Arkansas and reaching new audiences through their performances.



**[www.arcircus.com](http://www.arcircus.com)**

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